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ABSTRACT

This document presents case studies that point out unusual "delivery systems" for the arts which are not totally dependent on the school district structure. The case studies suggest creative ways communities and educational facilities can work together to increase the amounts of arts exposure and experiences available in the school through the sharing of resources. The four case studies include: (1) "Business and Industry for the Arts in Education, Inc. (BIFAE)," a business partnership; (2) "Art in the School, Inc.," with volunteers as teachers; (3) "Aileycamp," a community arts organization special initiative which uses dance to work with youth at risk of dropping out; and (4) "Center for Understanding the Built Environment," a partnership between the design professions, the school systems, and the arts. An explanation also is provided about the work of the American Institute of Architects focusing on awareness of the built environment. (EH)

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Model Programs in the Arts

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Ginny Graves, Director
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Case Studies which Demonstrate Unique Approaches to Increasing Arts Activities in the Schools

SO 028 832

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CENTER FOR UNDERSTANDING THE BUILT ENVIRONMENT
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Innovative Case Studies/Model Programs in the Arts

This information was originally prepared by Ginny Graves for a requested article for ASCD documenting arts activities and arts infusion programs. The purpose of the Case Studies was to point out unusual "delivery systems" for the arts which were not totally dependent on the school district structure. The paper has since been augmented and revised.

The following Case Studies are in no way comprehensive, but meant to suggest creative ways that communities and educational facilities can work together to increase the amounts of arts exposure and experiences available in the school through the sharing of resources. Case Studies are helpful to school groups who are in a position to initiate similar initiatives in their own locale.

The following organizations were selected for inclusion because of excellence or unique ventures in the following focus areas:

Focus Area	Organization
Business Partnerships:	Business and Industry for the Arts in Education, Inc. (BIFAE)
Volunteers as Teachers:	Art in the School Inc.
Special Initiatives:	Aileycamp
Design Partnership	Center for Understanding the Built Environment

The Programs

Business and Industry for the Arts in Education:
Business Partnerships

Business and Industry for Arts in Education
Executive Director: Bernadette C. O'Brien
Arts PO Box 127
Glen Rock, New Jersey 07452
212/445-4359

Business participation in schools is a win-win situation for all concerned. There are a number of examples of school/business partnerships in general and even district wide or city-wide foundations set up especially to benefit public education. All of these are important sources of funding for special projects in the arts. For the purposes of this document, we will examine one which is focused on the arts: Business and Industry for the Arts in Education, Incorporated (BIFAE). It could serve as a model for others. It was founded with the purpose of making the arts central to school curriculum and central to community life as its programmatic activity. BIFAE is active in national and international conferences, conducts many programs in the East and is involved nationally with others. Some programs are initiated, some discovered. BIFAE fundraises for some or promotes their mission in various ways.

Innovative Case Studies/Model Programs in the Arts

Three BIFAE demonstration sites, each with its own program within BIFAE's purpose are: East Stroudsburg University Center for the Arts in Education; New River, Virginia Arts and Education Program and The Puppetry in Practice programs for developing curricula and improving teachers skills. The *Halfway There!*! play about drug and alcohol abuse; the *Learning to Read Through the Arts* Program and *Parenting Through the Arts* are just a few of the projects to which BIFAE has given its support. The newest program is The Folklore Research Center of Bank Street College of Education in New York City.

Because of the unique power of the arts to help develop cognitive, affective and psychomotor skills, founding corporations such as Union Carbide Corporation, the International Paper Company Foundation, the New York Times Foundation and the American Broadcasting Companies have been sponsors of BIFAE. BIFAE has created important linkages throughout the education, arts and business world.

Each demonstration site is exemplary in some way, and represents keeping the arts central to education. Geographically, the sites are spread around as much as possible and have a particular point of view that they are emphasizing and may reflect different age levels as well. Some seek out BIAE and sometimes BIAE invites a particular project to become a demonstration site.

Art in the School, Incorporated
Volunteers

Art in the School, Incorporated
Sara Otto-Diniz
PO Box 3416
Albuquerque, New Mexico 87190-3416
505/884-9350

What can happen in a community without sufficient arts specialists? If you believe that the arts are an essential element in a balanced curriculum, the first goal is to have staff in the arts. If this is not in place at the present time, then how can lack of mandated arts in the public schools be overcome? Art in the School, Incorporated, Albuquerque, New Mexico, now in its ninth year, addresses this lack through the 250 volunteers which provide art experiences in the school. Sara Otto-Diniz, founder and director, began the program in 1985 in response to the scarcity of paid itinerant visual arts specialists in the elementary schools. With only six specialists in the entire school system, a child will likely receive only 4-5 hours of art instruction from a specialist in seven years in elementary school.

The volunteers attend training sessions to help prepare them for the six art disciplines they teach: painting, sculpture, architecture, crafts, aesthetics, careers. Although the program does not include dance and theatre per se, recreating a painting through a tableau or creating a movement piece to interpret a sculpture or work of art is a part of the program.

The regular classroom teachers remain in the classroom for all volunteer sessions. "Some classroom teachers claim that they have learned **more** about art history now than they'd ever learned, " said Otto-Diniz. The overlap of art into other subjects is immediate. Otto-Diniz says, "Art **is** history, geography and critical thinking. But, it is a hurdle to educate the school district and the general population to this concept."

Art in the School, Inc. programs have begun in seven other states and throughout New Mexico as a result of Otto-Diniz' efforts.

Reference:
Steinberg, David. (March 22, 1991) Trends: "Trends: Volunteers Return to Class to Excite Children About Art in the School." Albuquerque, New Mexico: Albuquerque Journal. Page 10.

Aileycamp: Community/School Partnership
Special Initiatives

Kansas City Friends of Alvin Ailey
Joette Pelster
201 Wyandotte, Suite 101B
Kansas City, Missouri 64105
816/471-6003

Aileycamp
Alvin Ailey American Dance Theater
Ronni Favors
211 W. 61 St.
New York, New York 10023
212/767-0590

Aileycamp, as a case study, provides a specific example of a community arts organization (Kansas City Friends of Alvin Ailey) joining with a business partner (Gannett Foundation) to provide an arts experience (dance) to a specifically identified segment of the population (youth at risk of dropping out) for purposes of enriching their lives through the arts medium and to also foster skills which will benefit them in real life. The project: Aileycamp, a summer experience which uses dance as a vehicle to improve these three things: self-esteem, creative expression and critical thinking in middle school students, age 11-13. Also involved are experts in alternative education curricula, community dancers and interested citizens who serve as role models.

Aileycamp utilizes the resources of the Kansas City Missouri School District to identify middle school students in the at-risk area and to track their progress following the Aileycamp experience. The purpose of Aileycamp is not merely to teach dance, but to provide an experience which would have a positive effect on the "at risk" student, specifically that it would promote self-esteem, self-expression and critical thinking, and that it would provide a context for positive role modeling and social interaction.

Research has hypothesized the linkage between dance and critical thinking. However, these studies have only provided limited data, relying heavily on anecdotal evidence. Aileycamp was developed with an evaluation component to provide much-needed field research through an annual evaluation of program participants. The Laban/Bartenieff Institute of Movement Studies conducted a movement analysis evaluation of Aileycamp. Its preliminary findings may be interesting to those who include or are considering movement education as a part of the curriculum.

The movement observation did not focus on dance ability per se, but rather concentrated on evaluating everyday life. Since the "at risk" student is the focus of this group, these indicators of what resources an individual has to draw on from his or her own ability to function and communicate are important.

In summary, the Laban/Bartenieff Institute evaluation provides strong anecdotal evidence regarding the results of the dance/role modeling experience. "According to the studies, Aileycamp definitely affects self-esteem and creative expression," according to Joette Pelster, executive director of Kansas City

Friends of Alvin Ailey (KCFAA). The school district participated by doing a follow-up indirect evaluation of grades, suspensions and discipline referrals in the students involved. In addition, outcome evaluation using the Piers-Harris Children's Inventory and the Coopersmith Inventory indicated that the program was successful in achieving significant enhancement of the children's feelings about themselves. This was shown to be the case during both the 1990 and the 1991 summer sessions offered in the Kansas City area. the conclusion, participation in Aileycamp has proven to be an effective means of enhancing the students' well being by improving their self-concepts and thus allowing for a more productive and positive interaction with others in the larger social environment.

At the time this project was initiated, Gannett's Community Priorities Program Grant (now discontinued) encouraged a local community's assessment of priority issues, identified in Kansas City as youth and unemployment. Aileycamp addressed the Youth component identified by the Task Force. The project was funded for an unprecedented second year by Gannett. The community has shown its endorsement for the effort by support from community foundations for the third and fourth years.

Begun in Kansas City by the board of the KCFAA and in its fourth year in that location, the Kansas City Aileycamp has served as a pilot program and national model. The idea has spread and a second camp is held in New York City under the auspices of the Alvin Ailey American Dance Theatre. Other sites are under consideration.

The Center for Understanding the Built Environment
Professional/Design Partnerships

The Center for Understanding the Built Environment
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The built environment has served as an excellent bridge between the arts and core curriculum. The Center for Understanding the Built Environment is just one of several centers which focus in this area. The paper which follows, **Design Awareness in the Arts,** documents the relationships between the design professions, the school systems and the arts. You may also want to investigate **An Evaluation of Built Environment Education in the Curriculum,** a Study to Identify Methods for Integration, Teaching Strategies and Alternative Assessment for Built Environment Education, Technical bulletin #94-4 or the archiSources catalogue (same address as above) which contains a number of resources for built environment education.

Design Awareness in the Arts

An address given by Ginny Graves, Honorary AIA,
International Design Conference Aspen, June 1990.

Architecture: the art in which we live, work and play

The German writer Goethe, once said, "Architecture is like frozen music." But...no matter how delightful the concert on Sunday afternoon, and how much we might hum a pleasant tune during the week, it is likely that the auditory memory will have disappeared by the next weekend. Not so in the case of architecture, the ever-present art. The building that we build this week will be here next week. The fabric that we choose, the room that we remodel, the school that we plan for our children...these art objects remain to please us or haunt us for not only weeks and months and years, but decades and on into the next millennium.

It is this concern with creating a quality built or designed environment which caused the American Institute of Architects (AIA) to consciously focus on increased design education for all citizens. The American Planning Association, arts organizations, historic preservation organizations, and other design professions are all concerned at the lack of design quality in our lives today. Let's take a look at the AIA's involvement in design or built environment education.

Background on AIA involvement

At least fifteen years ago, the AIA realized that although architects were trained to create the best of built environments, it was not happening in the United States. The consumers of "architecture" did not know how to ask for it or what to look for. In analyzing those on the decision making scale for architecture----lawyers, bankers, developers, politicians, housepersons, local zoning and design commissions, city planners and architects---it was realized that only a few persons had design backgrounds, and they were not necessarily those at the top of the power ladder. The others, albeit with good intentions, had received no training in the elements of city planning, aesthetics, space, scale, site, context or any of the components which make up a good building or a good city. This realization led the AIA to its present emphasis on built environment education.

Use built environment education to teach design lessons for all the arts

Although the American public is often reluctant to accept its need for the arts in general, it is easy for any audience to understand that we live, work and play in the art products which we call architecture.

Architecture, the controlling art

Architecture is an ever-present art and controlling art. Its textures, its colors, its cooling and heating systems----all have impact on our emotions, our capabilities, our energies, our efficiency. We are the consumers of this art and it is only smart business to learn what it takes to be a good consumer, to ask for the best in a quality built environment. If we do not learn our lessons well, it is not like a painting, or a piece of sculpture, which can be sold or traded or put away. We, and our children, and sometimes our grandchildren, must live with our mistakes as well as our successes.

In teaching the design lessons which architecture can teach, we are also teaching design lessons for all of the arts. We can take advantage of this unique aspect of architecture as art---the need for it to "work" for all people---to reinforce the strength of excellence in design for all areas of our lives.

Design Awareness in the Arts

Allow for decision-making in early years

One of the easiest ways to start is for very young children to begin to make design decisions about those things which are closest to them: selecting their own clothing, organizing the furniture and accessories in their own bedrooms and in their schoolrooms, and having a "say" in design decisions about their own cities and schools.

A here un-named international business, one which constructs buildings all over the world, had the following experience. The buildings which this company built in other countries always were "better" buildings than those built in the United States. Local businessmen participated in the design process in each country. When this mega-business analyzed what might cause this difference in design quality, the deciding factor became that of how much choice and decision-making the adult planners had had in their own early educations. For example, in Great Britain, very young children, as young as three, are allowed to make space decisions in their sleep and play areas. As they grow older, their schoolrooms become extensions of this space and an additional place (opportunity) for decision making.

It would be interesting to poll a number of American educators to see (1) how many educators would encourage their children/students to redesign a classroom and (2) if the superintendent and principal would allow this manipulation. (And would the fire code allow the re-arrangement.) This in itself could be an interesting exercise in design, in planning, in decision-making, in group cooperation, in understanding safety, traffic patterns, and all of the various design components which go into the making of a city itself.

Just as the visual arts can be used in an interdisciplinary way, the built environment can be the starting point for interdisciplinary learning: economics, politics, history, art, music, science, geography, math can all be "read" from the building-artifacts around us. Skills like reading, writing, and communications are reinforced by using "real-life" situations and people, usually case studies which emanate from the child's own neighborhood or city. The relevance of this learning causes students to be highly motivated and to assume the role of stewards or caretakers of the environment. This interdisciplinary approach involves a plus for the arts: it buys additional time in the classroom. Instead of the usual 40 minutes a week, a student may be exposed to design concepts during math, during geography, during history, or music. It puts the arts exactly where they should be: as an integral part of everyday life, not just a "2 o'clock on Tuesdays and then forget it" topic.

Using the built environment as a springboard for all learning

In classrooms where teachers have been given information on how to use the built environment, interesting changes are being made. Wrote one educator, "I am redesigning my rather tired and uninteresting fourth grade curriculum to use design and the built environment as the **starting point** for all of the concepts. I am excited and I know my students will be."

Red Bridge Elementary principal, Ron Hoffman, whose entire school adopted a built environment education project, **Walk Around the Block**, comments on the high level of involvement, "I knew the project was a good one. I was happy to provide teacher workshops, in-service days and planning time for the activities which took place in 14 classrooms. What I did not anticipate was the high degree of involvement for the entire school."

Debbie Lerner, an educator in the same school and one of the coordinators of the program, comments on the activities: "We wanted to develop in students an informed stewardship about Kansas City's historical and cultural legacies." "Our students now have a sense of ownership with the city," agrees Chris Garrett, a practice-teacher who was so enthusiastic about the student's involvement that she continued to participate in the built environment activities after her practicum was complete.